

MEL BAY PRESENTS

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# FLUID SOLOING

BY TIM QUINN



**BOOK 1**  
**ARPEGGIOS**  
**FOR LEAD**  
**ROCK**  
**GUITAR**



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# FLUID SOLOING

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## BOOK 1 ARPEGGIOS FOR LEAD ROCK GUITAR

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## **section one ▶ rapid-fire arpeggios**

### **important points for study**

- ▶ This section presents a special collection of **non-shifting** arpeggios for the guitarist, designed for blistering speed and maximum range while keeping the fretting hand in one location on the neck.
- ▶ Each arpeggio is presented in two rhythmic configurations; one for 16th note motion, and one for triplet motion. Play each arpeggio continuously and repetitively, striving for absolute familiarity and ease of execution.
- ▶ Arpeggios are presented here for: **Minor 7, Dominant 7, Major 7, Diminished 7, Min. 7(b5), Min. 6, Major Triadic, and Minor Triadic** applications.
- ▶ Left-hand fingerings are extremely important, so observe the indicated fingerings. Arpeggios that span an area of 6-7 frets (No. 3, for example) require a left-hand neck position where the thumb is low on the neck, with the fingers in a more parallel line with the frets, with the hand reaching up to the neck from below.
- ▶ In order to play these patterns fast, the order of pickstrokes may need to be studied. **Strict alternate picking** (as explained in the appendix) means that each note is assigned a down or an upstroke from the start. A slide, hammer, or pull-off simply replaces a pickstroke, but does not change the predetermined picking assignment. A complete understanding of this is essential (see appendix for a full discussion of strict alternate picking). Without proper application of strict alternate picking, most guitarists will struggle with these repetitive patterns when they are played fast. Strict alternate picking eliminates the struggle, so...learn it! Later, after establishing picking control, try palm muting with the right hand as you pick.
- ▶ To increase the usability of these patterns, also learn to play each arpeggio starting from its highest note, beginning with a descending direction.
- ▶ Practical application of these arpeggios is demonstrated in several soloing etudes at the end of this chapter.
- ▶ Each set of arpeggios is referred to with two numbers, indicating the string on which the root note is located, and the finger that plays it. For example, all the arpeggios in SET 5-1 have their lowest root on the 5th string, fretted with the 1st finger.

## **outline for this chapter**

### **I. Non-Shifting Arpeggios, in SEVEN SETS**

**SET 5-1.....p. 8** Arpeggios in this group have as their root "E" at the 7th fret, on the 5th string, played with L.H. first finger

**SET 6-1.....p. 13** Arpeggios in this group have as their root "B" at the 7th fret, on the 6th string, played with L.H. first finger

**SET 5-4.....p. 17** Arpeggios in this group have as their root "A" at the 12th fret, on the 5th string, played with L.H. fourth finger

**SET 6-4.....p. 20** Arpeggios in this group have as their root "D" at the 10th fret, on the 6th string, played with L.H. fourth finger

**SET 4-1.....p. 24** Arpeggios in this group have as their root "A" at the 7th fret, on the 4th string, played with L.H. first finger

**SET 6-2.....p. 29** Arpeggios in this group have as their root "D" at the 10th fret, on the 6th string, played with L.H. 2nd finger

**SET 5-2.....p. 32** Arpeggios in this group have as their root "G" at the 10th fret, on the 5th string, played with L.H. second finger

### **II. Practice Suggestions and Soloing Etudes**

## rapid-fire arpeggio patterns (set 5-1)

**Arpeggios with the root on the 5th string, fretted with the 1st finger.**

All arpeggios in this set are shown with "E" as the root. Each arpeggio is shown both in 16th notes and in triplets. In the initial stages of memorization, the student may wish to focus only on the first measure of each two bar pattern.

**Play each arpeggio repetitively to establish muscle memory.**



### ► No. 1 (Ex. 1-2)

Emi<sup>7</sup> (16th note feel)

Ex. 1

Emi<sup>7</sup> (triplet feel)

Ex. 2



### ► No. 2 (Ex. 3-4)

E<sup>7</sup> (16ths)

Ex. 3

Ex. 4

E<sup>7</sup> (triplets)

1 4 2 1 3 3 1 4 1 3 3 1 2 4 1 3 1 3 1 4 2 1 2 2 1 3 4 3 1 2 2 1 2 4 1 3

T  
A  
B

With so many patterns to memorize, a managed approach to learning is helpful initially. Focus on being able to play the 16th note version of only the Maj.7, Dom.7, mi7, and dim.7 arpeggios, played consecutively, on after the other. Do this in each arpeggio set. This will serve to establish familiarity with each set.



► No. 3 (Ex. 5-6)

Ex. 5

EMAJ<sup>7</sup> (16ths)

1 4 2 1 2 2 1 4 1 2 2 1 2 4 1 4

T  
A  
B

Ex. 6

EMAJ<sup>7</sup> (triplets)

1 4 2 1 2 2 1 4 2 2 1 2 4 1 4 1 4 1 4 2 1 2 2 1 4 4 1 2 2 1 2 1 4

T  
A  
B



► No. 4 (Ex. 7-8)

Edim<sup>7</sup> (16ths)

Ex. 7

1 4 2 1 4 3 1 4 1 3 4 1 2 4 1 3

TAB: 7 10 8 6 9 0 6 9 6 8 9 6 8 10 7 9 7 10 8 6 9 0 6 11 6 8 9 6 8 10 7 9

Edim<sup>7</sup> (triplets)

Ex. 8

1 4 2 1 4 3 1 4 1 3 4 1 2 4 1 3 1 3 1 3 4

TAB: 7 10 8 6 9 0 6 9 6 8 9 6 8 10 7 9 6 9 7 10 8 6 9 0 6 11 6 8 9 6 8 10 7 9



► No. 5 (Ex. 9-10)

Emi<sup>7</sup>(b5) (16th note feel)

Ex. 9

1 4 2 1 3 2 1 4 1 2 3 1 2 4 1 4

TAB: 7 10 8 6 10 6 0 9 7 0 10 7 10 7 10 8 7 9 0 6 12 6 0 9 7 0 10 7 10

Emi<sup>7</sup>(b5) (triplets)

Ex. 10

1 4 2 1 3 2 1 4 4 1 4 1 4 2 1 3 2 1 3 4 3 1 2 3 1 2 4 1 4

TAB: 7 10 8 6 10 6 0 9 7 0 10 7 10 6 10 7 10 8 7 9 0 6 10 12 10 6 0 9 7 0 10 7 10



► No. 6 (Ex. 11-12)

Ex. 11

Emi<sup>6</sup> (16ths)

Ex. 12

Emi<sup>6</sup> (triplets)



► No. 7 (Ex. 13-14)

Ex. 13

E Major triad (16ths)

Ex. 14

E Major triad (triplets)





► No. 8 (Ex. 15-16)

E minor triad (16ths)

Ex. 15

1 4 3 3 2 1 4 1 2 4 3 4 1 1

7 10 9 9 8 7 12 7 8 9 9 10 7 7

E minor triad (triplets)

Ex. 16

3 3 3 3

7 10 9 9 8 7 12 7 8 9 9 10

► **Don't forget...** It is highly recommended that you learn to pick each arpeggio with the strict alternate picking approach, as is described in the appendix of this book. Strict alternate picking is completely compatible with patterns that utilize hammers and pulls. Read the explanation in the appendix.

## rapid-fire arpeggio patterns (set 6-1)

**Arpeggios with the root on the 6th string, fretted with the 1st finger.**

All arpeggios in this set are shown with "B" as the root. Practice all arpeggios in both 16ths and in triplets. In the initial stages of memorization, the student may wish to focus only on the first measure of each two bar pattern.



**Play each arpeggio repetitively to establish muscle memory.**

### ► No. 9 (Ex. 17)

Bmi<sup>7</sup> (16ths OR triplets)

Ex. 17



### ► No. 10 (Ex. 18)

B<sup>7</sup> (16ths OR triplets)

Ex. 18



### ► No. 11 (Ex. 19)

BMAJ<sup>7</sup> (16ths OR triplets)

Ex. 19



► No. 12 (Ex. 20)

Bdim<sup>7</sup> (16ths OR triplets)

Ex. 20



► No. 13 (Ex. 21)

Bdim<sup>7</sup> - Alternate Fingering

Ex. 21



► No. 14 (Ex. 22)

Bmi<sup>7(b5)</sup> (16ths OR triplets)

Ex. 22

The “*hammer-on-from-nowhere*” is best executed when the fretting fingers are kept parallel to the frets, with the thumb low on the back of the neck. Swing the pinky-side of the hand with centrifugal force as you execute this hammer-on. (Remember: This technique is optional...you may simply pick the note instead.)



► No. 15 (Ex. 23-24)

Ex. 23

Bmi<sup>6</sup> (16ths OR triplets)

Ex. 24

Bmi<sup>6</sup> - Alternate Fingering



► No. 16 (Ex. 25-26)

Ex. 25

B Majortriad (16ths)

Ex. 26

B Majortriad (triplets)





► No. 17 (Ex. 27-28)

Ex. 27

B minor triad (16ths)

Ex. 28

B minor triad (triplets)

With so many patterns to memorize, try starting with just four arpeggios from each set...the 16th note feel Maj.7, Dom.7, mi.7 and dim.7. These arpeggios sound great when play consecutively in this order, and will serve as a foundational reference when it comes time to learn the other arpeggios in a given set.

## rapid-fire arpeggio patterns (set 5-4)

**Arpeggios with the root on the 5th string, fretted with the 1st finger.**

All arpeggios in this set are shown with "A" as the root. Practice all arpeggios in both 16ths and in triplets. Most of the arpeggios in this set are presented with the root as the second note, which increases their fluidity.

**Play each arpeggio repetitively to establish muscle memory.**

**\*When playing Exercises 29-34 with a triplet feel, change the articulation of the last 3 notes to pick/pull-off/pick.**



### ► No. 18 (Ex. 29)

Ex. 29

A<sup>m</sup>7 (16ths OR triplets)



### ► No. 19 (Ex. 30)

Ex. 30

A<sup>7</sup> (16ths OR triplets)



### ► No. 20 (Ex. 31)

Ex. 31

A<sup>MA</sup>7 (16ths OR triplets)



► No. 21 (Ex. 32)

Adim<sup>7</sup> (16ths OR triplets)

Ex. 32



► No. 22 (Ex. 33)

Ami<sup>7(b5)</sup> (16ths OR triplets)

Ex. 33



► No. 23 (Ex. 34)

Ami<sup>6</sup> (16ths OR triplets)

Ex. 34



► No. 24 (Ex. 35-36)

Ex. 35

A Major triad (16ths)

Ex. 36

A Major triad (triplets)



► No. 25 (Ex. 37-38)

Ex. 37

A minor triad (16ths)

Ex. 38

A minor triad (triplets)

When attempting challenging patterns in alternate picking, it may be helpful to try light palm-muting near the bridge, especially on arpeggios that are primarily one-note-per-string (as in the above arpeggio). Also, watch the pick move across the strings as you go through the arpeggio. This will help you settle into efficient use of motion.



## rapid-fire arpeggio patterns (set 6-4)

**Arpeggios with the root on the 6th string, fretted with the 4th finger.**

All arpeggios in this set are shown with "D" as the root. Each arpeggio is shown in both 16ths and in triplets. Most of the arpeggios in this set are presented with the root as the second note, which increases their fluidity.

**Play each arpeggio repetitively to establish muscle memory.**

In this set of arpeggios, the Dom.7, Maj.7 and Major Triadic arpeggios actually use the 3rd finger to fret the root of the arpeggio.



### ► No. 26 (Ex. 39-40)

Dmi<sup>7</sup> (16ths)

Ex. 39

Dmi<sup>7</sup> (triplets OR 16ths)

Ex. 40



► No. 27 (Ex. 41-42)

D<sup>7</sup> (16ths)

Ex. 41

Ex. 42

D<sup>7</sup> (triplets)



► No. 28 (Ex. 43-44)

DMAJ<sup>7</sup> (16ths)

Ex. 43

Ex. 44

DMAJ<sup>7</sup> (triplets OR 16ths)



► No. 29 (Ex. 45-46)

Ddim<sup>7</sup> (16ths)

Ex. 45

4 2 1 3 1 4 3 1 4 1 3 4 1 3 1 2

4 1 3 4 3 2

T  
A  
B

Ex. 46

Ddim<sup>7</sup> (Triplets or 16ths)

1 4 2 1 3 1 4 3 1 4

T  
A  
B



► No. 30 (Ex. 47-48)

Dmi<sup>7</sup>(b5) (16ths)

Ex. 47

4 2 1 4 1 3 2 1 3 1 2 4 1 4 1 2

T  
A  
B

Ex. 48

Dmi<sup>7</sup>(b5) (triplets OR 16ths)

T  
A  
B





## rapid-fire arpeggio patterns (set 4-1)

**Arpeggios with the root on the 4th string, fretted with the 1st finger.**

All arpeggios in this set are shown with "A" as the root. Each arpeggio is shown in both 16ths and in triplets. Most of the arpeggios in this set are presented with the root as the second note, which increases their fluidity.

**Play each arpeggio repetitively to establish muscle memory.**



► **No. 34** (Ex. 53-54)

**A<sub>m</sub>i<sup>7</sup>** (16ths OR triplets)

Ex. 53

Example 53 shows the A<sub>m</sub>i<sup>7</sup> arpeggio in 16th notes and triplets. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of 16th notes and triplets. The bass line is shown on a separate staff with fret numbers 7, 10, 9, 8, 10, 8, 9, 10, 7, 10, 7, 8, 7, 10.

Ex. 54

**A<sub>m</sub>i<sup>7</sup>** (triplets)

Example 54 shows the A<sub>m</sub>i<sup>7</sup> arpeggio in triplets. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of triplets. The bass line is shown on a separate staff with fret numbers 7, 10, 9, 8, 10, 8, 9, 10, 7, 10.

